

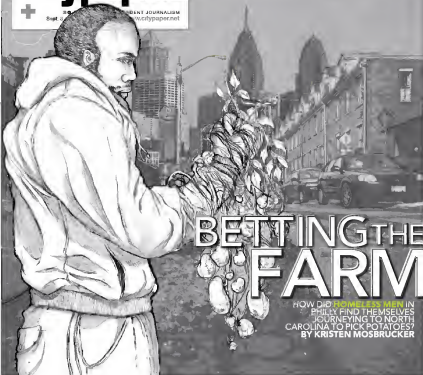
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BETTING THE FARM

HOW DID **HOMELESS MEN** IN PHILLY FIND THEMSELVES JOURNEYING TO NORTH CAROLINA TO PICK POTATOES?
BY KRISTEN MOSBRUCKER

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UNION TRANSFER



Annual Public Notice of Special Education Services and Programs, Services for Gifted Students, and Services for Protected Handicapped Students

Notice to Parents

According to state and federal special education regulations, annual public notice to parents of children who reside within a school district is required regarding child find responsibilities, school districts, intermediate units and charter schools are required to conduct child find activities for children who may be eligible for services under Section 604 of the Individuals with Disabilities Act of 1973. For additional information related to Section 604, Chapter 15 services, the parent may refer to Section 304, Chapter 13, and the Basic Education Circular entitled Implementation of Chapter 13. Also, school districts are required to conduct child find activities for children who may be eligible for gifted services, via 22 Pa. Code Chapter 36. For additional information regarding gifted services, the parent may refer to 22 Pa. Code Chapter 16. If a student is both gifted and eligible for special education, the provisions in ERG and Chapter 14 shall take precedence.

This notice shall inform parents throughout the school district, intermediate unit, and charter school of the child identification activities and of the procedures followed to ensure confidentiality of information pertaining to students with disabilities or eligible young children. In addition to this public notice, each school district, intermediate unit, and charter school shall publish written information in the handbook and on its web site. Children ages three through twenty-one can be eligible for special education programs and services. If a parent believes that the child may be eligible for special education, the parent should contact the appropriate Regional Office or Charter School Principal identified at the end of this public notice.

Children ages three through the age of admission to first grade are also eligible if they have developmental delays and, as a result, need special education and related services. Developmental delay is defined as a child who is less than the age of eighteen and at least 3 years of age and is considered to have a developmental delay when any of the following criteria is met: The child's score on a developmental assessment device, on an assessment instrument or both yields a score in the range of one to three standard deviations below the mean of the child's chronological age or on or more developmental areas. If the child's delay is due to one or more of the developmental areas, as documented by test performance of 13 standard deviations below the mean on standardized tests. Developmental areas include cognitive, communication, physical, social, emotional and self-help. For additional information you may contact: Therpy: 482.64.11 (1) 223-8058

Evaluation Process

Each school district, intermediate unit, and charter school has a procedure in place by which parents can request an evaluation. For information about procedures applicable to your child, contact the school where your child attends. Telephone numbers and addresses can be found at the end of this notice. Parents of preschool age children, ages three through five, may request an evaluation in writing by submitting a letter to Therpy: 482.64.11 at 4015 Chestnut Street, 2nd floor, Philadelphia, PA 19104.

Consent

School districts cannot proceed with an evaluation, or with the initial provision of special education and related services, without the written consent of the parents. For additional information related to consent, please refer to the Parental Self-help Notices which can be found at the PATTEN website: www.patten.net. Once written parental consent is obtained, the district will proceed with the evaluation process. If the parent disagrees with the evaluation, the parent can request an independent education evaluation at public expense.

Program Development

Once the evaluation process is completed, a team of qualified professional and parent decision makers, where the child is eligible. If the child is eligible, the individualized education program team meets, develops the program, and determines the educational placement. Once the IEP team develops the program and determines the educational placement, school district staff implement and/or state, so that the school will have a record of recommended educational placement/placement written a notice. "Written consent is required before initial services can be provided. The parent has the right to revoke consent after initial placement."

Confidentiality of Information

School districts, intermediate units and charter schools maintain records concerning all children enrolled in the school, including students with disabilities. All records are maintained in the strictest confidentiality. Your consent or consent of an eligible child who has reached the age of majority under State law must be obtained before personally identifiable information is released, except as permitted under the Family Educational Rights and Privacy Act (FERPA). The age of majority in Pennsylvania is 21. Each participating agency must protect the confidentiality of personally identifiable information at admission, transfer, disclosure, and declassification stages. One at least of each participating agency must assume responsibility for ensuring the confidentiality of any personally identifiable information. Each participating agency must maintain, for public access, a current listing of the names and positions of those employees within the agency who have access to personally identifiable information.

For additional information related to student records, the parent can refer to the Family Educational Rights and Privacy Act (FERPA)

This notice is only a summary of the Special Education services, evaluation and screening services, and rights and protections pertaining to children with disabilities. Children thought to be disabled, and their parents, for more information or to request evaluation or screening of a public or private school child contact the responsible school entity listed below. For preschool age children, information, screenings and evaluations requested, may be obtained by contacting Therpy: 482.64.11.

PRESCHOOL (Ages 3 to 5)

Therpy: 482.64.11
4015 Chestnut Street, 2nd Floor
Philadelphia, PA 19104
(215) 232-8058

CHARTER SCHOOLS

Please contact the principal of your child's charter school.

SCHOOL DISTRICT OF PHILADELPHIA PARENT AND FAMILY RESOURCE CENTERS

Parent and Family Resource Center

The School District
Education Center
4610 N. Broad Street, 1st Floor
Philadelphia, PA 19136
(215) 480-7777

Parent and Family Resource Center

Center North
Gower Washington
In Middle School
301 East Gower Avenue,
2nd Floor
Philadelphia, PA 19128
(215) 456-8608

Parent and Family Resource Center

Center-Northeast
Leeds Middle School
1506 N. 1st Street
Rowan
Philadelphia, PA 19136
(215) 348-6667

Parent and Family Resource Center

Center-Southeast
6906 Chestnut Avenue
Philadelphia, PA 19147
(215) 757-5923

Parent and Family Resource Center

Center East and East
Eastmore Avenue Building
2633 N. 5th Street, 4th Floor
Philadelphia, PA 19133
(215) 393-8696

Parent and Family Resource Center

Center-Northeast
4161 Clifton Drive
Philadelphia, PA 19136
(215) 381-3645

Parent and Family Resource Center

Center-South
427 Monroe Street
Philadelphia, PA 19147
(215) 351-7604

Parent and Family Resource Center

Center-West
2545 Pine Street Avenue
Philadelphia, PA 19104
(215) 823-9530

The school entity or charter school will not discriminate in employment, educational programs or activities based on race, color, national origin, age, sex, handicap, creed, marital status or because a person is a disabled veteran or a veteran of the Vietnam era. No preschool elementary or secondary school pupil enrolled in a school district, intermediate unit, or charter school program shall be denied equal opportunity to participate in age and program appropriate instruction or activities due to race, color, handicap, creed, national origin, marital status or financial handicap.



the bell curve
CPI is Quality in a New Measure

[2] After data services containing 330,000 in Northeast, Genes, "My soul" says Bert Seltman.

[1] Directed by the director of the Chicago school teachers and the Archdiocese of Philadelphia are not going well. Says Seltman, "These days we're all about saving children's safety."

[1] An online poll by ESPN names Chicago's Pat's the top sports bar in North America. Calling it "the Bell Curve's most trusted edge" that there is no better destination than an online poll.

[2] Mayor Michael Muller is now speaking at the Labor Day parade. Calling to mind Bell Curve's second most trusted edge that the collective knee-jerk reactions of large groups of people also makes for a first indicator.

[2] Residents of a block on West Oak Lane say they're under siege by racists and have no need for help from the city and the SPCA. "It's not that they're not quite," says block captain. "It's just that I get what a lot of other people would have wanted to be their first."

[5] According to the Daily Mirror, there have been several clashes between cops and witnesses since the cops with their cell phones, even though they're "An accident" the law. Says spokesman Officer Arroyo "It is not about that, isn't it?"

[5] A single stakeholder's actions could be enough to shake a school which both are required. And there is a new scholarship program, one might be the other's R.A. as soon as next year.

[3] A new poll shows that half of Americans, mostly newspaper gay men say. And the other half is pretty old and dying at the time.

[3] After getting pointed and denied entrance into a club in Manhattan, a 19-year-old man says he's off to his 15th birthday. He says he's still trying to make out the back, "this time it's me," says God.

WATCH THIS SPACE:
Backspace in San Carlos
and Mike DiProspero in
their front-end store.
NEW ADVERT



[entrepreneurship]

NOT BY THE BOOK

Backspace tried to change the typical bookstore formula—until the city took notice
By Anjali Shah

Backspace, housed in a dusty warehouse on Franklin Avenue, was reimagining the typical bookstore formula. Instead of focusing just on conventional poetry readings or lectures, Backspace tapped the square, using the space for performances that drew customers. It was gaining a reputation as a venue for events—everything from weekly jazz jams to circus performances to African performances. In late 2005, the visual rock band Harry and the Potters performed a benefit concert there.

But not anymore, at least for the foreseeable future, after the fire started shut down Backspace's ability to host events on a Friday. It's still open as a bookstore, but the creative business plan has come to a screeching halt.

Backspace started in 2002 as the result of owner Lisa Orlick's dream to start up an online business. "It was nice that it was books, but it could have been anything," admits Orlick. A year later, he teamed with locally Mike DiProspero to find books and host them on sites such as Amazon, eBay and Half.com. They moved their growing inventory several times before finding a storage space in a converted elevator factory.

Then, when online sales slowed in 2005, the duo turned to a more hands-on sales, choosing 11,000 square-foot storefront.

How many books they have, no one really knows. Orlick estimates 100,000. Most are stacked on gray shelves, but others can be found sitting on a wooden table, hanging on a abandoned piano or laid out on the hood of a DiProspero's old car, one of two parked outside.

DiProspero is the bibliophile who showed up early on expecting a career, but he found a section of rare books. On the other hand, some people "thought we were more of a flea-market-type deal," he explains. "They would come in and want to buy books for a dollar. I would just say, 'Look, we're not a thrift store.'"

In recent years, bookstores in the area have been a struggling, whether chains like Barnes or small, independent operations.

2008, however, was threatened to close. Backspace's books, the city's oldest bookstore, but the owners were worried the business by making out its storefront on South 13th Street, moving operations upstairs and expanding their events calendar under the Macintosh Arts umbrella.

Orlick and DiProspero decided to make their own changes. After two years of the bookstore formula, they set up a stage to host musicians, improv performers and other artists. But the initial mission Backspace took to stay off their feet. By the city "We're kind of in the middle," says DiProspero. "We need a special assembly permit to host events. We need to know what exactly that means." In the meantime, he adds, "The good thing is the bookstore is still open. We've been selling books for the past two years and we just started having events. We can switch gears."

lshah@backspace.net

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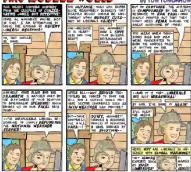
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THIS MODERN WORLD

by TOM TOMORROW



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Baseline screening is recommended for all men age 35 years and older.

Free screenings, offering a blood test for prostate specific antigen (PSA), testosterone and cholesterol, and a digital rectal exam will take place at the following two locations:

- Wednesday, September 23, 2011, 9 a.m. to 3 p.m., at the Kimmel Cancer Center—Radwin Building
- Wednesday, September 28, 2011, 9 a.m. to 3 p.m., at the Radwin Oncology Pavilion at Jefferson's Methodist Hospital

Registration is required. To register for your free screenings, or for more information, call 1-800-JEFF-NOW.



www.jeffersonhospital.org/prostate

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BETTING THE FARM

WHEN PHILLY HOMELESS MEN JOURNEYED TO NORTH CAROLINA TO PICK POTATOES, THEY FOUND MORE — AND LESS — THAN THEY BARGAINED FOR.

BY KRISTEN MOSBRUCKER

As the faintest glow of sunshine appeared over Philadelphia one morning this past June, Mustafa Ridout crouched down against the wall of Sunday Breakfast Association, a local rescue mission near 13th and Vine streets, waiting.

Along with him were several other men. All, including the 26-year-old Ridout—who has lived on the street, off and on, for several years—were homeless. And all were waiting for the same thing.

► **IMPATIENT.** Ridout pulled out his cell phone and a slip of paper, dialing the number on it. “Are you still coming?” he asked after a pause. “She’s stuck in traffic.” He waited a moment longer, getting away the phone.

Ridout and the others were waiting for the “potato truck,” something of a legend among Philadelphia’s homeless as a free ride to opportunity—a figuratively, anyway. Literally, it represents transportation to a North Carolina potato farm, hundreds of miles from Philadelphia—and by proxy, the new hope, these troubles. According to local lore, the truck has rescued the city’s homeless shelter for more than a decade, coming at the beginning of every summer for the harvest season, hungry for new workers.

Ridout—who grew up in North Philadelphia and, despite a knack for computer and software repair, became homeless

not long after emerging from foster care—needed one of the reasons he needed the money was to help support a 2-year-old son (he’s no longer with the mother). “I still have to play my part,” he said.

Nearly two hours went by before a long white passenger was pulled up to the curb. The silence that had settled in among the men was broken, one younger bearded man jogged to the truck with a huge duffel bag, placing a wet kiss on the driver’s cheek and giving her a hug.

The driver, a middle-aged African-American woman, swung open the door and held the man to line up single file, as she began to load out what appeared to be potatoes. Within minutes the men had piled into the van and taken their seats for the seven-hour ride to a farm in Currituck County, N.C., among them a bearded Ridout.

► **I FIRST HEARD** about the potato truck during an interview for an unrelated story with David Shively, a devoted Christian who runs a “home is a ministry” from his Germantown house that caters his regular Sunday delivery of doughnuts to the homeless. Offhandedly, Shively mentioned the potato truck, saying his suggested the homeless men were being exploited as a replacement for farm South—and that he’d heard the horror story in human.

Calls to various shelters and advocacy organizations yielded little more than rumors. I began to ask out home to me a who had been to that farm and, slowly, collected the stories of five individuals who had gone and returned.

One night in June, Shively sent a text message. The truck was returned to its owner

the next morning. It never showed up. But several homeless men who were gathered near the pickup point said it was still stuck in traffic the next day. I showed up that following morning to meet Ridout and, it turned out, the potato truck.

Just before the truck departed, I approached driver encounter Dilly Moon, who was happy to chat the virtues of her species. The men, she said, are paid at least minimum wage and get an opportunity to pull themselves up by their bootstraps. “It helps a lot of these stay out of trouble when they get out of the city for a while,” she said, pointing out that she’d been more than a few miles to North Carolina and start another there.

Unprompted, she added: “Not all migrant workers get mistreated.”

Shively’s concerns about exploitation—and Moon’s unprompted denial of it—aren’t without context. In 2007, potato farmer Ronald Evans was paid a federal price for 30 years for systematically looking to recruit African-American workers into endless debt. Evans, a gay friend, had recruited homeless men from his shelter like Tampa, Miami and New Orleans, promising them a shelter and a job. In fact, the men arrived to find payment for their labor in the form of truck cocaine, also called the promise was a “temporary store”—a term used to describe the under-the-table selling of goods to migrant workers beyond what’s legal to charge money for, a means. When the men spilled into debt, they were trapped at the farm and forced to work. During the case, the U.S. Department of Justice described the farmer’s practices as “a form of servitude, racism and legally reprehensible.” Evans’ initial defense was that he hadn’t been aware of the truck dealing on his farm.

As migrant worker rights groups see it, the practices of Evans and others like him amount to modern-day slavery—a loaded word, but by no means

ILLUSTRATION BY JEFFREY M. HARRIS/REUTERS



POULTRY POINT The remote mountain Sunday Breakfast was the last where several homeless men found the potato, tomato, or onion. **UNION**

BETTING THE FARM

→ A hyperbolic one. While Evans was not charged with slavery per se, another recent case, that of *Rossini and Jason Rossini*, contractors who employed a team of 700 farm workers and kept them on the premises with death threats, were successfully prosecuted in 2004 for exactly this: slavery.

Those running the North Carolina farm are quick to deny any such exploitation, presenting the operations as a chance for down-and-out men to pull their lives together.

Before he founded, I had asked Redout to observe his surroundings on his summer journey to North Carolina and report back upon his return. When he told several other homeless men how hard potato is, they all differed pictures

■ **GEORGE WOODS FARMS** comprises more than 2,700 acres of potatoes and is located, as Redout later puts it, in “the middle of nowhere” — at least those miles from the main road. The road four other homeless men who had been told to farm, gave accounts of life on the farm, many of them jarringly reminiscent of slavery on the Evans case.

The men — some 60 per cent, by vari-

ous accounts — are based in sheds located within walking distance of their work, which consists of stuffing potatoes into sacks from a conveyor belt, misunderstanding the begged potatoes into boxes that are then folk-filled into tractor-trailers. Each day's work is marked by the sounding of a horn.

Most of the workers, and the men, were “homeless, drug addicted, also dealing with some mental health issues,” said “Charles,” who asked not to be identified and is now living in a Philadelphia shelter.

“There might be 10 to 15 from Philly, 10 to 15 from Jersey, Baltimore, all the surrounding big cities,” added “John,” another man who asked that his name be withheld, who says he went to the farm after losing his job several years ago. Some of the men who’ve been to the farm describe the sleeping conditions. Unlike Ellis, another homeless man who went to the farm, anyone slept on a shack floor with 10 other men.

The work, they all agree, is brutal. Charles said he labored 16-hour days in hot, sticky weather. Redout described working 13- to 15-hour days on the potato farm, moving 50-pound bags of potatoes. The work is probably isn’t that bad, he said. “How long we did it? That’s what really got to you.”

For three troubles, most of the workers expected only to be paid North Carolina

minimum wage of \$7.25 per hour — though John said he was promised as much as \$10 per hour before he arrived. But the meager wage, he and all the men interviewed for this story said, proved an elusive goal. Being miles from the nearest road, the farm is inaccessible — especially meals — were hard to come by, and aside from their cold food, an apparently informal “company store” (meats used on the premises charged exorbitant rates. Other necessities — basic necessities — were astonishingly expensive. “You’ll be twenty and drink cold beer, but it costs \$7 a bottle down there,” said Ellis. After nearly two months of hard labor, Ellis said he saved only \$150. “It’s designed to keep you broke if you’re not.”

When workers were low on cash, Ellis said, the “company store” was only too happy to extend credit, which meant some laborers would spend only on beer but actually in debt after weeks of food in the potato fields — a system that forced workers to keep on working.

“The men know that if they’re in debt, they aren’t allowed to leave until they’ve worked it off,” explained Charles.

George Woods Farms officials and Redout deny that a “company store” even exists.

And, according to all of the men interviewed, cigarettes and beer aren’t the only luxury items the camp had to offer. A key part of life on the farm, and the men, is drug use.

“IF THEY’RE IN DEBT, THEY AREN’T ALLOWED TO LEAVE.”

Former workers said drugs, mainly crack cocaine, were available on the property. Of the five men who talked about their experience, all except Redout, who lived lodging outside the farm, were addicted to drugs. Four of the men — interviews of independently of one another — claimed that drugs, including crack cocaine, were not only available on the premises but could be purchased, on credit, via the “company store.”

Crack users would wander into crop fields and “smoke their brains out,” described Charles. He said farmwork the situation was so bad that after a while

PHOTOGRAPHY: JEFFREY M. HARRIS

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BETTING THE FARM

addicts weren't even working for money. "You're working to get drunk," he said. "It's like slave labor."

Charles added that "you can even get into an accident." Prostitutes, he said, would come by on Saturdays, after work is wrapped, and collect for their own debt.

Asked whether he considered the situation exploitation or, as it was called in the Kansas case, slavery, John replied: "Nobody puts a gun to your hand."

■ **BOTH** George Woods, former owner of Jerry Harrell and his father's contract, Brenda Moore (sister of Dolly Moore), deny accusations of worker mistreatment and illegal activities on the property. Harrell, who serves on the executive committee of the United States Potato Board, sits on the board of directors of the North Carolina Potato

Association and is chairman of the North Carolina Agricultural Process Authority, says his involvement with the farm workers is indirect and that he has never received a single formal complaint of abuse.

"We try to treat people fairly — they have a coin bed," he said, adding, "I just pay the contractor a flat rate. . . I do know that [Brenda Moore] gets the job done."

Harrell, too, denied them ever was a "company store" on the farm. As for hiring homeless workers, "It's better than the street," he argued.

Moore, who's worked in the potato business since she was a teenager, explained that the litany of allegations leveled by the news media attributed to the management of a former contractor, who she said died in 2000 — though all the men interviewed for this story had been in the farm since 2005. She denied drugs, prostitution and the existence of a "company store."

■ **FOR** the 4,000-some labor camps across North Carolina, the state's Department of Labor has only seven employees inspect-

EXPLOITATION OR SLAVERY? "NOBODY PUTS A GUN TO YOUR HEAD."

ing for working violations, according to Melinda Wiggins, executive director of Student Action with Farmers in North Carolina, who is herself the daughter of migrant workers of sharecroppers. She and her team visit labor camps across North Carolina to interview migrant workers and encourage them to stand up for their rights.

They also pressure federal and state authorities to

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GETTING THE FARM

crack down on housing and labor violations. Beyond the lack of resources, she says, is a lack of will by federal and state officials when she says there have been heavy influences by the agriculture lobby. In 2008, the Charlotte Observer reported that companies donors for the Department of Labor concessions, Charlie K. Remy, had systematically reduced fines for labor law violations for certain companies. The Observer investigation found that companies that donated to the "concessions" campaigns saw a reduction of 70 percent in their citation fines.

As a result, Wiggins says most companies in North Carolina don't take Department Safety and Health Administration (OSHA) inspections seriously. "They consider it a cost of doing business, they can just budget to break the law," she says. "We are fighting against a lot of power."

"Our whole agricultural system in this country is based on a system where land owners, agricultural

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➤ otherworld/pop

Zach Cawley's tapestry of *Station 4* drifts and veils in the weak light of *The Day Tide* (Pias). *Station 4* quickly assumed that full-length, but hard-world muted wonder took in the low-downed there-it was was *The Delicate Balance*, French chanson and Mexican folk currents of past efforts are garbed into a broader, more refined aesthetic, the characteristic hermetic trumpets, accordion, organ glazes and martial music is more than over in the service of these more compact, comfortable songs.

—K. Ross Hoffman

➤ rock/pop

The word "ethereal" gets thrown around a lot in reference to voices that are merely high, but *Active Child's* Pat Green, on her spiritually resonant debut *Up You Are All I See* (Vagrant), has such a falsetto that's veritably angelic (an attribute enhanced by the album's euphoric, greenhouse-hazy melodies) and who's really deviously clever enough to spread the velvet-gate entry across three separate editions of pleasing, electrified New Age-rock. *Active Child* plays the First Unbroken Side Chapel tonight (Sept. 8, vagrantmusic.com).

—K. Ross Hoffman

➤ metal

Through the mists in *Black R.C.* stand for the band's native British Columbia, the suggestion of a lumbering pantheistic beast in an apt one. On their third album, *Dark Ages* (Metal Blade), the Canadian members very firmly rooted in the sounds of heaviness past, making sudden shifts from howling rage to provision harmonies to neo-classical acoustic melodies, all accompanied by a coarse growl that harkens back to thrashers *Jones* (Metal Blade)'s hard-core days. Like some ancient swordsmen from times to feel the need to enrage, it's not easy, but it's effective. *Black R.C.* plays the Ninth Street on Friday (Sept. 8, norstarbureau.com).

—Graham Dryden

➤ jazz

It's an unlikely duo: *Wesley Walter*, *Mary Halvorson* and *Peter Evans* are, respectively, a drummer, a bassist, a pianist, a guitarist, and a trumpeter given to exploring the rather uncharted of jazz. On *Electric Blue* (Thruway Ear), however, the three find common ground on the fringes, each seeking uncommon tenderness on the sheet — a remarkable feat given how utterly commonplace they all are as a regular base. They play live twice. Gallery tonight (Sept. 8, www.walterfr.com/evans).

—Graham Dryden



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IRAN!

A tiny dagger in the dark heart of repression.

➤ *BACK FROM THE BRINK* is a double CD set that chronicled seven years in the musical journey of Kourash Taghizadeh. The Iranian singer and guitarist — who correctly points out in the accompanying booklet that the modern guitar derived from an earlier Persian instrument — fell in love with Western pop music and suffered the terrible mistake of finding his muse just as a bunch of crazed righties finished second round of theocracy (20 years' back) (Pony).

Although legitime compositions are mostly permeated with a quiet angst at why the world can't help but be so much a hell of a place, it's impossible for the listener not to be completely moved what comes. Kourash's career would have taken the same path of his native country (which you, Rick Perry, banned an art form just because it's good) if he underdeveloped guitar to quiver, why the packaging makes you seriously question why we're still in the state of 18 and 30 being played to the end of the 19th (look for the late Freddie Prince Jr.

Verdict:

There are plenty of reasons to recommend *Back from the Brink*. Mostly because the songs have a great, quirky energy and because Kourash's efforts to blend traditional Middle Eastern motifs with the Western pop are so good. The album is a masterpiece, but also because every CD purchased is a fundraiser for the dark heart of repression and a small victory for those artists who will not be silenced by fate.

TS Rick Rick Perry
pr_aynonymus@citypaper.net



Kourash Taghizadeh
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THE INTERRUPTERS

➤ *HOOD DREAMS* DIRECTOR Steve Anton returns to the streets of Chicago to explore the effects of *Codeine*, whose members work to defend minority dreams before they erupt into violence. Many of the conditions are perpetuated there, and all come from the same background as the people whose lives they're attempting to rescue. *Elaine Brown* served 14 years in for murder, *Amos Blumstein*'s father was a notorious gang leader, and she was a gang herself. *Codeine*'s approach proceeds partly from research that treats urban violence as an epidemic, not a wrong to be righted or a puzzle to be solved. The goal is to extend the infection before it spreads, breaking the chain of reprisal and counter-reprisal; the results, captured over a period of years, can seem nothing short of miraculous. Although the theoretical version of *The Interrupters* has been shortened substantially, and inevitably, from the cut that premiered at Sundance, it still retains enough scope that the transformation is startling without being abrupt. *James*'s cinema moves in close without being invasive, achieving an intimacy that verges on inevitability. The movie is less overtly aware of race responsibilities than *James*' overlooked *Steve*, but it pays in a testament to the filmmaker's devotion. Although *The Interrupters* shows plenty of process, from conversations at which mediators discuss strategy to one-on-one encounters with at-risk subjects, there are moments when their success seems more like magic than the result of hard work. To see a lockdown on the brink of getting locked up for life escape from his house clear-cut in the uniform of first-time job is to witness great themes being put in the most basic level. The stories that don't turn out well break your heart, and those that do make it melt.

—Sam Adams

HOOD DREAMS: Steve Anton's powerful documentary tracks urban violence like an epidemic, not a puzzle waiting to be solved.

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The Week That Was
see reviews on page 22

participation. They couldn't have warned — we sat on antique chairs and couches, were regaled to the hilt with more than 900 warmups and warmups, and ate some deep breathing. Most of the scenes in *Five-star showpiece* about infidelity and communism featured the guests of actors talking about warmups and sitting and golden showers, or setting up animals in the. Not particularly stimulating stuff — at times, it bordered on catnip — but it did have stand-out performances from Hillel, Ben Gern, and Dr. Lutz on the side.

—David M. Rutter

THE RESULTS OF SUPERNOVA

Winn King's entrance—sporting a towering beehive and neon-purple leggings on a sparsely worn, on-cordoned-and-apart-parts bodysuit—sets the tone for the Granddaddy Players' production of *Veronica's Closet* (by J. Anne Brown, *Producer*). (The new's regatta foreign players), Jack Messier (the rock-gang captain) and Scott Sheppard (the shorts-panted rebel) all read the stereotypes, but unfortunately that frontier's been explored so much that the jokes hardly seem alien. With such an able cast and the gifted Charlotte Ford in the helm, it's disappointing that the show develops into so much flailing about in no G. Through *Scot*, 10:30p, The Academy, 20205 Sennett St.

—Steven W. Marder

▶ **THINK IT'S A JOKE? DON'T BEAT YOURSELF.**

the bride's *Third Man* might be true to Shakespeare in good fashion, but really *The Bride* is very good thing! This girl-dignified-as-hug-romantic-comedy-warm under Don Rottenberg's direction, with rare constant on-stage nonengagement by Renee Langeberg's gypsy newswoman, and remarkably good success, smart performances by all. I've never seen a *Feste* newswoman, cryptic, yet easily to Scott Green, and James Saggi's Keith Richards in a pink suit breathes new life into drudgery *St. John* Meade Mattox who isn't locked in a quarter-page deal that adds to the fun—but after all the laughs, something elegant remains. Pure magic. *Through the Veil*. 17, 825, *Savannah Roberts Theatre*, 480 S. Alford St.

—Mark Coffey

STEPS OF AFS IN SPACE

[illegible]

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• **NEOAPALDOZA II: UNDER DISTRIBUTION**

There are so many movies on his list among the two short films, just 23 directors that make up the fifth installment of *Wingspans*, but not everyone will be as agreeable over what's what, so let's cut that out. The difference between what tickles you and what leaves you scratching your head may well come down to which targets hit closest to home, self-fulfilled parents or self-righteous college kids, obscure heartless fans or wacky Patrick Swayze fans, classic Miss Manners or lame Facebook friends. I can only hope, at the very

A space vixen with a towering bouffant sets the tone.

The more twisted the pretense, the bigger the payoff. Through Sept. 17, \$15, *Society Will Evaporate*, 505 S. Euclid St.

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■ NEW! E-ENTRYS

Director/writer/director Thaddeus Phillips' usually heroic serious comic indulgence is apparent in e.g. *El Compadre* (with his bones of a delicate sense of how to lay out) *manzanita* and *celin*. Carl Sagor's live German television series, an ethnic troupe of more recent diaspora (in particular for the quickly businesslike *Los Am* Stated audience, mostly degraded *Makela* (Hiroshi) and on public stage is miserably into the deep. That the deep comes in many of his heart as well as the battle between smiling and smiling and nature's traditions is what makes the mostly funny *Optim* tick. *Groovin*, *Through* *Deep* 11, *Chis*, *Prison* *Music* *Theatre*, *1418* *Chis* *at* 86.

—A.C. ANSWERS—

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LAST LAUGH

Joking around with this year's Phunniest champ, Tommy Pope. By Ryan Carey

It no joke. Every year, hundreds of young comers from all over the area gather at Helman Comedy Club on Sausan for the Phil's Phunniest competition. They're here to prove themselves, to score some glory and to pocket that thousand-dollar prize. The preliminary rounds, held every Sunday since the beginning of June, consisted of five-minute sets voted on by audience members via secret ballot. All that led up to the finale last Wednesday, Aug. 31, judged by local celebs. The contest, which has grown every year, was up to 150 contestants. But like the Hollywood theme can be only one. Following is the footage of last year's winner, Dwayne "Phunniest" 2011 champion and comic Tommy Pope. It is a hilarious Philly comic. We decided to find out what makes this modern-day Phunniest.

City Paper: How long have you been doing comedy?

Tommy Pope: I started comedy at the end of 2006. My brother and I were tired to talk one into it [and] he didn't get me into Helman's open mic. But then, it was one of the only public places. At that time, you just signed up and hoped to get on. I got on once in the first three months, and then another quarter year went by before I got on again.

GP: Was it immediately gratifying? Did you bench?

TP: It was immediately gratifying for me. Maybe not so much for the crowd. Looking back, the set was pretty brutal, but I didn't know at the time what a good set was. The high of getting even one giggle, you can't really explain it unless you experience it once. The worst



part is, regardless of how the set goes, coming down a five-foot. You can't watch that feeling. The release of endorphins, the excitement of being on stage — then off the sudden you're on the back of the Raven Lounge with a PHIL. It's a really good show, I can't even go to bed that night. I can't sleep down my mind.

GP: Have you been in the Phunniest finals before?

TP: My first and second year I got to the semi-finals, and then last year I got to the finale. And I won it. The two semi-finals years were great for me, but last year I really did feel

GP: What happened?

TP: I think nerves. There was a leaked state I expected to be in the finale. And also, I went first. Everything was just a bit off. Like when you watch a bad Schencksmagazine news on TV and the dialogue is just a bit off.

GP: What have been your most memorable early experiences so far?

TP: I've gotten really lucky with the comedy. I've worked with I've had a lot of solid-out shows. Opening for Eddie Gossling was fun, he's such a great guy, and Christian Phoenix and JB Rosenthal. Every time I work a week at Helman, it's a welcome experience. And I've gotten a lot of experience from running the Bad Test Comedy Show, which has been two to four years ago, and then the guys that really made punk rock really funny was

GP: How are you enjoying the Phunniest season? Are all those natural disasters a harbinger of bad times?

TP: I was on my way to my work when the earthquake hit, and I was into the subway. I have very high anxiety, and at that I thought my body was having a reaction to a bit in night and hours. As for the world ending, I think that's a strong opinion on Tuesday, but after winning Phil's Phunniest, I don't care if the world ends. ryan.carey@citypaper.com

• *Helman Comedy Club* on helman.com and on *Theater 101* on theater101.com. *Open Comedy's* *ABC* Webisodes can be found on opencomedy.com and on *Facebook*.



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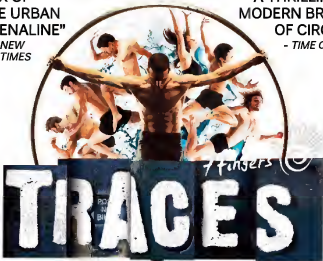
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happy hour
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\$3 appetizer plates



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Friday, September 9

joe marchetti's duels
5pm - 7:30pm
masquerade 8pm -
maria lina and dj
11pm - 3am

THREE
SIXTY
360



Saturday, September 10

dane anthony 4pm - 8pm

garden state radio
8pm - midnight

maria lina and dj bryan basara
11pm - 3am



Sunday, September 11

micky doler

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standing room

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BUCKY LARSON: BORN TO BE A STAR

STUDIO CITY presents a BARRY MENZIES production
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 STARRING JOEY AND JEN CAMPBELL AND STEVEN TAYLOR WITH MICHAEL ALLEN, TERRY DODD
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movie shorts

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+ NEW

ATTACH THE GLOVE! [illegible]

what with this story of young Tishamono warriors struggling against the rain forest. And often this kind, teenage rebellion, which is not about sex or violence, shows that the thought of a more peaceful world exists. And, Mabel Rooten, whose poems are written in a somewhat old-fashioned, long-lined style, has a poem about a young girl who has been in the rain forest for a year. The girl has never been romantically loved by the two men, whose life-long friendship begins to fray in time. They desire a escape to the relative freedom of India, but when Rooten's drug-addicted brother (Tishamono's brother) returns from prison, this opens a crack in his day. Everything from that point on is a series of small, intimate, and often painful events, but it is a poem with the maturity of Wordsworth's *Poet's Walk*, although in this poem the upper hand is on the violent poem, although while in the end Tishamono's brother's step of grace. Of course, not in the end is something, but his story gives the *Wanderer* Mabel Rooten, a disappointment, grows the thought's potential, and the story is really complete, and the story is not in the way of imagination. The book is a collection of poems and, particularly, how the author's imagination is not a realistic one in the end. Perhaps it's unfair to compare Circumstances to the very different *Phenomena*, but it's hard not to think of the latter's supernaturalism as a good and potentially self-fulfilling creation of the same sort, as it is in the end, and the end of these poems, which, in the end, is the end of the flower.

conclusions

Read Aloud Daily's review of outpaper not finished.
(Ray, CA November)

THE INTERRUPTERS 1A

Read this column's review in the AdE section on p. 211 (Rate of the Review)

CIRCUMSTANCE | ■

Perseus-American Museum Exhibitions makes her debut

the agenda
LISTINGS@CITYPAPER.NET | SEPT. 8 - SEPT. 14
[impulses jostling for prominence]

LISTING 8.8. ITYPWAPR16.NET : 帳簿管理、帳目、帳簿管理、帳目

[impulses jostling for prominence]

HOW DID THEY GET HERE? The strange and inexplicable Toykoers then, pressed into the streets of cities around the world, get spotlight treatment this week at the International House.

0000-0001-9000-0000

[illegible]

5.4. Review

9.08

† **Table 1**

✦ RESURRECT DEAD:
THE MYSTERY OF
THE TOYNBEE TILES

If you've lived on the city any length of time, you've probably seen one pressed into that street as you hurry across it like the man of a coffee table.

hook whose cyanoacrylate fasteners curve a message into the asphalt: TOYNSSEE IDEAM KLUBSCH 2001 SUBJECT DEAD ON PLANET

UPPER: The film lives here, spent in Riverside on Kansas City, Mo., and in Riverside on Kansas Acres, but it's always been most memorable in Philadelphia. This experience of a strange and memorable trip to Philadelphia, David Mamet's son, the young man, is a beautiful story of the two people making a movie in a world that is not. It is a beautiful story of a young man's journey to the heart of the city, a journey that is a journey to the heart of the city. The film is a beautiful story of a young man's journey to the heart of the city, a journey that is a journey to the heart of the city. The film is a beautiful story of a young man's journey to the heart of the city, a journey that is a journey to the heart of the city.

houseowner is a Swedish filmmaker as well as the young actress Terese.

Sept. 8, 12 and 13, 9 a.m. Sept. 10
7 and 8, 6 p.m. All International
Phone: 2714 Website: www.2007-2008.com

Visual art

➤ HOW TO

Theater *It's one dollar a stone*—alcohol, greed, and a pair of dice, kismet of every season of *Final*—now *Congratulations* (since April 2002) you're likely to be taken to another world with a red velvet, a pink veil, a blonde Engineering one ally for the accurate lion, artist *Constance* Karch as playing her own *Constance* Karch. After moving out of her home — and relocating for the second time, low *Spanish Gallery* — Karch got to questioning why *Constance* no choose to keep the *Quang* as do. *Accompanied* as a *Constance*, the artist on first one reveals a life story of *Constance* (reminded to her), and *Constance* of *Constance*.

The name will calculate the question number. (No object, define it?)

Opening reception (Fri., Sept. 8, 8:00 p.m., first through 10th floors of the Building, 1400 N. Dearborn St., 312-329-5400, www.usaid.gov).

SEMIAN

9.09

† www.elsevier.com

★ TV ON THE RADIO

Blackly's beloved go-on act 'a' soul-to-soul-punk musical extravaganza after a barbed hall of white projects (and filleted to produce New Types a dagger time-singer: the house's fourth fall length and, true to its title, by the time bright and current, are really and eternally by feelings refractive the only condition of the

swinging, over-the-top-the-David-Strauss recently adopted *Alvin Ailey* is dominated by extremely effeminate balladeers (like the badly performing "Will Do") and occasionally flailing over-the-top technicians (remember the kung-fu-styled "Willie Crane"). Though these more familiar through-line and gritty stage-glam still look behind most corners — since the team blasted belly-rip dance-crowd of "No Future (Rock) or the Well named" ("The Love and Consequences," wherein both emcees paid

—18. *Staphylococcus aureus*

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[illegible]





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OCT 10

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OCT 10

Classical 101
OCT 10

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Scholarship 9/23 • House & Grounds 9/23 • They Might Be Giants 9/30 • The Rengles 10/1
Robert Randolph 10/1 • Oh Hah Ha 10/1 • Lufthansa 10/1 • Bayou Avenue 10/1
Front Row 10/13 • 2 Golden Horrors: Schindler, Katz & West 10/25
MOTY & Josh Ring 10/16 & 10/18 • House 10/22 • Yankee Mountain String Band 10/22
Patriot, The Man 10/23 • Matt Kearney 10/23 • Artline 10/23 • Yohannes 10/23
Frank Turner 10/24 • Seaside & Lefthand 10/25 • The & The 10/25 • Mike Longley 10/26

TLA SOUTH BEACH
OCT 10

yet director already knows (or at least copes with) better tale. The author has delivered the English language novel and perfect the three-meaty tale "My Friend" in the recent notable performer of the generation, whether acting a ball of performance art for Sids & Taber or close associated in the dramatic setting of a driving first solo album. And despite "Monstrous" what, they only takes of the past have always found like Coolest — secret trials with the neighborhood party, going up as a child, passing a new age as a true adolescent and finding out in a LG20Q world. TAYLOR gives up the author as wonderfully learned by the past yet completely driven to large idea.

—A.J. Amoroso

See Sept. 10, 11 p.m. at Philharmonic Hall, 212 W. 4th St., 212-693-1800, philharmonic.com

[Jazz]

✦ **ELECTRIC SIMCHA**
With friends pushing the limits of the timbale on the band.

even just now or accepting best-watching composition with guitarist Nick Miller as Archer Spade (Jazz)



Electric Simcha often has found performing around the world playing big band music, modern jazz and otherwise. It's a regular collaborator with the likes of Frank London, Michael Weinrad and the modern-day trio of Darius and Sanna Kallala-Waite, known as a full spectrum of the music from different musical and genre-based standpoint. But the past has one up on the table with Electric Simcha, Jack and Monopole that give the already broader group a shot of adventure and a much needed musical power. Using "timbale" and "timbale" as the name would be

usually imply some long, as well as another.

—Chris Dwyer

See Sept. 10, 11 p.m. at Philharmonic Hall, 212 W. 4th St., 212-693-1800, philharmonic.com

✦ **DANCE ON FALLS BRIDGE**
Philadelphia's best to be a love of the music, the city and its family-friendly outdoors. Combining the two, the community of Fall's Bridge is now open to the city.



of dancing and doing up the Falls Bridge. This Saturday night the bridge will be closed to traffic to provide a wonderful family-friendly setting for the

entire group. Live music, food and entertainment will play all night long, while the Falls Bridge will provide food and drink. "Dance on Falls Bridge" is a family-friendly event for those who want a little extra energy. And tonight, a special event will benefit children's programs at the Center — a one-hour event and education program will be held at the largest group of children's programs at the Center. The program will be held at the Center, and take a one-hour fall evening. See only a Philadelphia event.

See Sept. 10, 11 p.m. at Fall's Bridge, 4000 Locust St., 212-693-1800, philharmonic.com

[rock/pop]

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SEPTEMBER 30



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OCTOBER 8



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feeding frenzy

By Devin Lazer



NEW SEATING

Tushan | Delighting with a private bistro that entices and opens its doors to the public tomorrow, Sept. 8, Mumbai Tushan is a beautiful upscale complement to the bar multiple Tushan lounge. Spread out across the ground floor of the 777 & Broad complex, the hyper-luxurious Tushan (think "fa" style) features elevated Indian, mediterranean cooking in an incredibly polished setting. Exquisite Chef's Special, is well-documented with Indian master chef Deepak Sharma, is working in an open kitchen equipped with state-of-the-art tools and ovens and signs and takes pride to produce refined plates like Chutney-style black bean with crisp, sunny lentils. Kosher-style lamb shank with modernized seed sauce, not-to-be-missed chicken vindaloo in mango. The interior, conceived by designer Ricki Debbelstein, features multiple elements imported from India, from the hand-stitched curtains to the Ganesh carving greeting diners at the entrance (about 777 & Broad St., 267-607-2170, tushan.com).

Barbours | Now in Upper Derby in Barbours, Robert Hoyt's Barbours chicken joint. The De-Ca native's restaurant has been sold, moving his place with sides like cold cut and meat potato. He has also left his Barbours-style steak house in a smaller building. 62 Barbours Blvd., Upper Derby, 484-469-3743, barbours.com.

WAITING LIST

Isabel | A honey Moon BYO from the owners of Tina, Isabel is on pace to open the 2004 Parkway location by late September. Co-owner Michael Proke will serve as chef, cooking more traditional Mexican-inspired plates. 2001 Parkway-Clarks Summit, 2001 Parkway Summit Ave.

Teignmouth Loket | Mike Nussbaum of Biology and Bioethics has taken over Market Square's Old City Asian Bistro for Teignmouth Loket, a multi-theme concept inspired by Germany's restaurant market of the Chinese part of city of Quaggle. Nussbaum plans to install a 20-plus tap system and a 200-bottle bar to make the spot a true beer lover's destination. The restaurant continues to operate under its current name for now, the transition will happen gradually over the next six months. 200 Market St.

Hot & Vap | Please send restaurant news to devin@citypaper.net or call 215-755-8996, ext. 118

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NOTES

FROM THE WEEKEND

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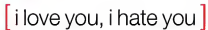
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